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AUTHOR Jones, Tom; White, Donald D.
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ABSTRACT

A study was conducted to learn about the effective practice of theatre through the application of research methods developed in studies involving other types of organizations. Successful and unsuccessful play directors, as determined by evaluations of their plays in the Southwest Region of the American College Theatre Festival, were surveyed to learn their leadership or directorship styles. The basis for the examination of directorship style was found in the contingency theory of management studies. A study of 16 directors, eight judged successful and eight judged unsuccessful, indicated that contingency theory failed to predict successful directors from unsuccessful directors. Among the interesting relationships noted were that (1) a majority of successful directors were task oriented, while a majority of unsuccessful directors were relationship motivated; and (2) seven of eight successful directors scored high on the overall situational control scale. (MKM)

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THE UNIVERSITY OF ARKANSAS

A SEARCH FOR THE SOURCES OF EXCELLENCE:
APPLYING CONTEMPORARY MANAGEMENT THEORY TO THEATRE RESEARCH

By Tom Jones and Donald D. White
with the assistance of Mary K. Coulter

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Department of Drama
Department of Management
Fayetteville, Arkansas 72701

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This paper has come about as a joint effort of a person who teaches theatre and is interested in management theory and a person who teaches management theory and is interested in theatre. Although that description makes us sound like strange bedfellows, our association and joint research has proven mutually profitable. Interestingly enough, the questions we ask about a somewhat unfamiliar field are often better than the questions we ask of our own field. This has been our experience with regard to management theory and theatre research.

As our association progressed, we also found our interests shifting appreciably. As Professor White was becoming more and more interested in the way plays were put together, I found myself becoming more and more interested in the way different organizations were structured in relation to the product or service they provided, and how these structures were studied from the standpoint of management theory. We began to discuss the possibility of a joint research project. But how were we to bring our two fields together? Rather than apply management theory to the theatre for the purpose of constructing yet another "How To Do It" handbook dealing with efficient theatre operation, we began to feel the need to make a more philosophical inquiry into the relationship between the overall organization of this thing called "theatre" and the quality of the product or service called "play."

To many of us involved in theatre, I think it has become increasingly obvious that there is a very important cause and effect relationship between the way a play is worked on and the quality of

the resulting production, a relationship that is not nearly as simple and obvious as it appears on the surface. This relationship is what Professor White and I wanted to study. But how do you study in a systematic manner such a complicated relationship?

Fortunately, the field of management has for some time been looking at the delivery of a product or service to the public in various areas such as industry, health care, education, the military and so forth. Thus, a method for the kind of examination we propose exists. But to what extent can these theories and methods of management be applied to the production of an individual play or to the production of plays in general? Through our discussions, we decided that we might learn something about the effective practice of theatre through the application of research methods developed from studies involving other types of organizations. And so began our search for the sources of theatrical excellence.

Purpose of the Paper

We believe there are many possible applications for the kind of study we propose. However, for the purposes of this paper we have decided to focus our study on the theatre director. We believe this is a good choice since in theatrical production it is probably most often the director who is seen as the person ultimately responsible for achieving excellence or for failing to achieve excellence. Admittedly, many other variables exist as well and some of these are discussed briefly in this paper. One of the areas profitably examined in other fields by management theory is that of "leadership style." One of our concerns is to examine this

particular area to try to determine the relationship between what we have termed "directorship style" and excellence in theatrical production.

In the first part of this paper, we will describe certain characteristics of our study. We will point out a major problem that stands in the way of any inquiry into the sources of theatrical excellence and we will explain how we have dealt with this problem. In the second part of the paper, we will discuss our application of management theory to theatrical production and we will present the results of a preliminary study we have been working on over the past six months. In the end we hope to stimulate interest in the study of the relationship between various organizational phenomena related to producing groups (structure, communication networks, etc.) and successful or unsuccessful productions. If by looking at certain aspects of theatrical production (a creative activity), from a slightly different standpoint (management), we are able to stimulate further inquiry in the form of research studies or in the form of personal introspection with regard to how we as individuals work in the theatre, we will consider this initial project to be successful.

THE SEARCH FOR THEATRICAL EXCELLENCE

The subject of theatrical excellence is usually a matter of consideration whenever two or more theatre practitioners are gathered together. Whether or not we spend much time thinking about it, all of us are involved in what we are referring to in this paper as a "search for theatrical excellence." This is a

subject that should be of primary importance to all of us for it is the substance of this search, how we conduct it, and what we find, that will determine what happens to each of us careerwise and to our field in the coming decade.

The search for theatrical excellence has various characteristics. One aspect of the search is reflected in the document entitled, "Minimum Standards for the Accreditation of Theatre Degree Programs in Colleges and Universities." The document which states "The greatest need we perceive is for colleges and universities to offer programs that can be certified as meeting minimums; we assume that the most outstanding programs will far exceed these standards and will serve as guideposts for all who seek greater excellence." Furthermore, "Our most excellent programs will recognize that they are achieving far beyond these minimums, and they will continue to help provide an additional standard for others. Other programs will find that they are meeting or exceeding many of the minimums, but they will perhaps also find that these standards are not being met in all aspects."

The Larry Clark Plan which called for a change in the operation of the American College Theatre Festival demonstrates another facet of the search. The Clark Plan listed among its objectives, "to improve the quality of theatre on college and university campuses; to improve the quality of productions at regional festivals; and to improve the quality of productions at the national festival."

I think we would all agree that any attempt to improve theatre programs and/or theatre productions in American colleges and universities has got to be viewed as a worthwhile endeavor. Disagreement occurs only when we begin to consider the basis of the standard by which excellence is going to be determined.

What in fact does constitute excellence in theatre programs or theatre productions? Who or what is going to answer this question? When is a standard a minimum standard? If outstanding programs are merely those that far exceed the "minimum standards" could not those minimum standards be such that all programs qualify as excellent programs? Or could not the minimum standards be such that no programs qualify as excellent? How do we actually know the quality of production has improved from one year to the next in the American College Theatre Festival? Who makes such a judgment? When standards are discussed, disagreements can, do and probably should occur.

The disagreement over standards of excellence, coupled with our inability to reach any kind of collective notion of what constitutes excellence in theatre programs and productions is no doubt the major stumbling block in the search. Our inability to agree may in fact sidetrack our search before it begins or it may provide some of us with a justification (a rationalization?) for being satisfied with the status quo. In other words, how can one seek excellence if no one knows what it is? Therefore, I will be satisfied simply doing my own thing, whatever it may be.

The question of theatrical excellence would seem to be as ephemeral as theatre itself. It would seem arbitrary, subjective, impressionistic. It would seem impossible to pin down. But if we abandon our search at the outset for lack of an agreed upon standard of excellence to seek, we have failed to recognize that a major facet of our search is in fact the seeking of standards. Perhaps if we accept certain admittedly qualified measures of excellence and then seek their sources, we can learn something not only about theatre production but also about the nature of theatrical excellence.

THE APPLICATION OF MANAGEMENT THEORY TO THEATRICAL PRODUCTION

The quest for excellence is not restricted or confined to the creative people associated with the arts. Excellence and "the better way" have been pursued by men and women in all facets of individual and organizational life no doubt since intelligent beings first set out to solve problems related to their survival. Ironically, however, a coordinated and systematic search for improvement in organizational endeavors is a phenomenon that dates back less than 100 years. To that end, management researchers have led us in numerous directions as they have sought to improve the effectiveness with which products and services could be delivered to the public.

Early theorists concluded that characteristics common to all organizations permitted the development of common guidelines for their operations. Thus, efforts were expended for the better part of the last century evolving "principles" of organization and

management. These principles set forth guidelines such as "no person should report to more than one superior" (Unity of Command); "communications should flow directly through all existing levels of the organization and not by-pass any intermediate manager along the way" (Chain of Command); and "a manager can effectively watch over from three to six subordinates . . . a greater number might be unmanageable" (Span of Control). These "best ways" to deliver a product not only seemed logical, but researchers found that relationships between their use and successful management were evident. This "principles approach" to management became so well-entrenched that it served as the basic foundation for teaching management up until the last decade and still influences managers and writers in the field.

A second influence to grow out of this more "classical" era of management thinking was the understanding that a manager's role consisted of a distinct set of functions including planning, staffing, organizing, directing (i.e., communicating, motivating and leading) and evaluating, the work done by others. Significantly, this definition of the "management process" continues today to be accepted by most theorists.

The similarities between the principles of managerial process and the activities or functions of a theatre director are striking. Clearly, the need exists for the theatre director to develop an overall "plan" for the production of the play. The "planning" function as it relates to theatre could include activities such as play selection and all concomitant activities such as analysis and

evaluation of the script and the production environment, including available personnel and facilities, analysis of the audience, including the selection of a target audience, and so forth.

The selection or assignment of actors, designers and technicians fulfills the "staffing" function. "Organizing" could relate to the selection of dates for auditions, rehearsals, technical construction and performance, the development of a master rehearsal and technical construction schedule. The managerial function of "directing" would seem to relate most closely to what is often viewed as the theatre director's primary activity, that of leading or motivating everyone involved so that the production comes to fruition in a manner that pleases the director and the consumer (i.e. the critics and the audience at large).

Finally, a theatre director "evaluates" the work. Whether explicit or implicit, such an evaluation may lead to refinements and improvements of subsequent performances and contribute over the long run to the quality of future productions by the director and everyone involved.

It is important to recognize that the manager's role is separate and distinct from those who carry out the day-to-day "operations" of an organization. The best manager, therefore, is not necessarily the best worker. In the same manner, the director's role and that of an actor or production person are best viewed as unique from one another. The great actor rarely becomes a great director on the basis of acting skills or talent alone. We are not saying the roles are mutually exclusive but that it is probably

best to view the director as director and the actor as actor.

Is the theatre, then, just like any other organization? Is the theatre director a manager whose talents might be applied to other diverse organizational endeavors such as industry or health care with equal success? The answer is probably not. In fact, the most significant thrust in management theory and research over the last five years has been the growing recognition that certain organizations, due to the nature of their components and the environments in which they operate, may require unique leadership styles, systems of communication, structures, and even ways of making decisions.

This mode of thinking, known as contingency theory, represents a major departure from more universalistic assessments of management and organization theory of the past. Today, the emphasis of management theorists has moved away from finding "the best" organization structures and leadership styles and toward those means of management that will lead to the greatest likelihood for success under given sets of conditions.

A rose by any other name may still be a rose. But organizations are not quite so pure. They have been found to be similar in some ways and dissimilar in others. The role of contingency theory is to build a body of knowledge to enable us to manage organizations according to their unique sets of properties in order to derive the greatest benefit for all whom they serve.

The Theatre as an Organizational System

In order to gain a clearer understanding of the theatre and the director's role from a management standpoint, we must first establish a framework for analysis. Such a framework should allow us to examine the theatre as an organization and permit us to make comparisons to other types of organizations as well. Viewing organizations in "systems" terms accomplishes both objectives.

Any system consists of certain inputs without which the system could not survive. These elements are interrelated with one another. They must be brought together and integrated (process) in order to attain the system's intended purpose (output). The theatre as well as other types of organizations are composed, if not specifically, at least conceptually, of these three primary components. Finally, all systems operate within a larger context known as the environment. The environments of different organizational systems may possess certain characteristics (e.g., stable vs. dynamic), in turn, influencing performances of the system.

The theatre as an organizational system is illustrated in Figure 1. The figure reflects an on-going general theatre organization which continues to function during the series of productions which are considered theatre organizational systems' primary output.

There are variations in the importance of the relevant factors for the various types of theatres (university, community, Broadway, etc.). For example, governmental laws regarding charitable contributions would be an important concern to a community theatre which relies heavily on support from contributions but would be of minimal

importance to a university theatre. The basics of the systems model, however, can be applied to all types of theatre organizations. The model is consistent with contingency management theory as it was discussed earlier in this paper in that each theatre (organization) system has its own unique set of properties. As such, the most effective leadership styles, systems of communication, structures, etc. can and should be adapted to theatre type according to its own unique set of properties. This model provides a preliminary framework for understanding and analyzing similar as well as unique theatre systems.

Contained in this model are the basic elements of any system: inputs, processes, outputs, and the relevant environment. The various environmental factors that may influence the theatre organization are specified first. Included are such things as the economic situation and its resulting influences on funding increases and decreases or the amount of discretionary consumer income available for attending the theatre (which may result from inflation/recession); the potential (target) audience and their tastes and preferences in types of plays (musical, drama, etc.) or their support of the theatre; and other principal environmental factors as listed. A subcomponent of the environment is the kind of play that presently is being written. This is a major input into the theatre organization. As the model illustrates, several environmental factors influence the kinds of plays written.

The primary inputs into theatre organizations are summarized in the next section of the model. These inputs include the physical

facilities of the theatre, the human resources available to the theatre, the theatre organization's finances, the plays (both past and present) available to be produced, and the theatre organizational structure. All directly affect the choice/decision-making process of the theatre organizational system.

A process is an interrelated series of events whereby the organization integrates its inputs in order to obtain its intended outputs. The choice/decision-making process enables the theatre organization system to determine the types of plays to be produced, the number to be produced, when they are to be produced, etc. Once these decisions have been determined, the theatre organization system can commence with its planning/goal setting and measurements of success (criteria) processes. Inherent in all of these are the communication and leadership processes.

These processes serve to integrate and transform the organization's inputs into its intended outputs. In theatre organizations, intended outputs include their various productions, artistic growth of those involved as participants (actors, director, crews, etc.) and spectators (the audience), and impact on society, both immediate and extended.

To re-emphasize, this model serves as a framework and may have included some factors that are not important in every theatre organization while omitting others that are important. However, the basic construct of a theatre system is presented. Further development of the model requires that parallel descriptions for each type of theatre also be (developed). Figure 2 provides a

contingency matrix that sets forth possible system constructs for specific types of theatre organizations.

Theory Testing in the Theatre: Some Preliminary Findings

A leading contingency researcher, Fred Fiedler, has theorized that leadership effectiveness is a function of the match between a leader's style and the situational control he or she exercises. Accordingly, a relationship-oriented leader (one whose major satisfaction comes from good personal relations with others) would be best suited for a position in which he or she had moderate control over the situation. On the other hand, a task-motivated leader (one whose main satisfaction is gained from getting things done) would be most effective in highly favorable (high control) or highly unfavorable (low control) situations.

The research procedure. We sought to test Fiedler's hypotheses among a small sample of theatre directors. A sample of sixteen university theatre directors were selected based upon the success (effectiveness) with which they produced a recent play which was entered in the Southwest Region American College Theatre Festival.

The Southwest Region or Region VI consists of Arkansas, Louisiana, Oklahoma, Texas and New Mexico. Unlike other ACTF Regions, all states in Region VI are organized on the state festival concept, the first state festival, in fact, having been held in Arkansas. Rather than having the ACTF adjudicators attend a production of the entered play on campus, as is done in most of the other regions, each state in the Southwest Region has one or more state festivals. Participating schools transport their productions

to the state festivals, as well as to the regional festival.

This past year there were seven state festivals held in the Southwest Region, including three separate festivals in Texas. A single festival may have as many as sixteen entries as was the situation in Arkansas in 1977. Eight plays are invited each year to the regional festival in Fort Worth, Texas.

In the Southwest, therefore, there is much opportunity for theatre people to view each other's work. In Arkansas, for example, it is not uncommon for a director to attend all of the productions at the state festival. Last year, Arkansas had one play at the regional festival. However, there were seven directors from the state who traveled to Fort Worth to attend two or more of the productions at the regional festival.

In the Southwest Regional ACTF selection process, a team of judges attend the state festivals and nominate plays to be considered for the regional festival. Eight plays are then selected for Fort Worth. Thus, if one accepts the decision of the judges as legitimate, the selection process itself provides a means of determining a play's level of effectiveness. For the purpose of our study we are drawing a correlation between effectiveness and success.

For the purposes of our study, a play that is nominated for consideration for the regional festival is labeled successful. A play that is not nominated is described as unsuccessful. It is not our purpose to argue that this method of discrimination is necessarily the most legitimate. It merely represents one way of

trying to arrive at an estimate of excellence. As stated earlier our study is predicated on the acceptance of the judge's decision as legitimate.

Having granted this legitimacy to the selection process, we categorized eight directors as having been successful and eight as having been unsuccessful. But please keep in mind that this categorization is based on one play produced and directed in one specific situation, a state festival in the Southwest. We are not categorizing these directors as successful or unsuccessful apart from the qualifications of this particular instrument of study.

Questionnaires were adapted from the original Fiedler leadership instruments. Phrases were changed where necessary to reflect theatre-related activities, relationships and vocabulary. Each director was asked to complete four brief questionnaires. The first questionnaire entitled "Least Preferred Co-Worker (LPC)," reflected predominant leadership style as a function of personality. Those scoring high (64 and above) were classified as relationship-motivated leaders (their major satisfaction comes from good personal relations with others). Those scoring low (57 and below) were classified as task-oriented (their major satisfaction comes from getting things done).

Next, three short questionnaires concerning perceived situational control were completed by the directors. Each instrument provided information on a different aspect contributing to the director's control: (1) director-actor relations, (2) perceived structure of the situation, and (3) position power of the director.

A total of the three scores provides an overall situational control measure. According to Fiedler's contingency theory of leadership, the style of leadership employed would not necessarily be the same for all good or bad directors. Rather the leadership style employed would have to match the amount of situational control they had in their production. Thus a relationship-motivated director would be effective if he or she was in a moderate control situation. A task-motivated director, on the other hand, could be equally effective if he or she had high or low control over her/his production situation.

Findings. Table 1 presents the results of the four questionnaires administered for the participating directors. Some interesting conclusions were drawn from the data. However, the major hypothesis, i.e., a match (in the predicted direction) between leader (director) style and situational control as a valid predictor of director effectiveness was not borne out.* No pattern could be discerned for effective directors (four matched and four did not match) and results in the opposite direction for unsuccessful directors (five matched and three did not match) failed to support the hypothesis.

Was the testing of the Fiedler theory merely another unsuccessful academic exercise? Not at all. A closer examination of the data produced from each instrument suggested a number of interesting relationships. Among these were the following.

*Ineffective directors hypothetically should have leadership style scores and situational control scores that did not match.

1. A majority of effective directors were found to be task-motivated while a majority of ineffective directors were found to be relationship-motivated.
2. Overall slightly better director-actor relationships were experienced by effective leaders despite the fact that a majority of them were task-motivated.
3. Effective directors saw themselves as having greater position power than did their ineffective counterparts.
4. Seven of the eight effective directors scored high on the overall situational control scale. That is, they were in a highly favorable situation. There was no discernable pattern of situational control scores for ineffective managers. (Four saw themselves in a high control situation and four reported a moderate level of control.)

It is beyond the scope of this paper to launch into an in-depth explanation of these findings. However, it is interesting to note the similarities of our results to the results of other management studies. For example, findings (1) and (2) may be interpreted to be consistent with research results of Harvard psychologist, David McClelland as he studied manager performance and employee morale. McClelland found that managers who were motivated by power (the need to influence the use of resources) and those who were motivated by achievement (the need to work toward the accomplishment of specific goals) were considerably more effective than were managers who were motivated by the need to maintain good relationships with those around them. In a sense, our "task-motivated" directors may be viewed as being resource and goal-oriented. In addition, McClelland found that high power managers had higher morale among their employees than did high affiliation (relationships) managers. This is explained by the fact that (1) relations-motivated managers get caught up in the "exceptions and special favors game" and

(2) that a considerable amount of satisfaction with work comes from satisfactory performance (finding 1). These results also appear to be consistent with findings (3) and (4), above.

Although the findings from this research were not statistically significant (perhaps due in part to the small sample size), the direction of relationships between variables and the general agreement of the findings with other research results offers food for thought along with a hint of hypotheses that may be tested in the future. Among these hypotheses are:

1. Effective directors have a high level of overall situational control.
2. Effective directors generally have higher (clearer) position power than do ineffective leaders.
3. Higher performing (effective) directors are more likely to have good director-actor relationships than are ineffective directors.

THE SEARCH: WHERE ARE WE . . . WHERE ARE WE GOING?

The purpose of this paper was to explore the need for a search for excellence in theatre and to suggest a manner in which that search for excellence can be pursued. Any such search is, of course, predicated on the assumption that a common definition of excellence can be found or that some measure (criteria) of success can be agreed upon. In addition, we felt that it was necessary to identify factors that might influence the quality of a play and ways in which the factors, themselves, could be measured.

Our criteria for measuring excellence was an evaluative procedure used by the Southwest Region of the American College Theatre Festival. In this procedure, a team of critic/judges viewed plays

produced for the festival and through their joint evaluations determined those that were to be classified as "superior." Although the procedure did not define excellence in terms of its own subparts, an overall scheme for distinguishing "successful" from "unsuccessful" plays was implied.

Our next step was to examine one contributing factor to theatrical excellence . . . the leadership style of the director. We have referred to this style as "directorship style." The basis for our examination of directorship style was found in, what may at first seem to be an unlikely area, management theory.

Management theorists and researchers have long sought to explore the relationships between organizational system variables and the "best way" to deliver a product or service. Early management writers focused on the universal (similar) characteristics of all types of organizations. More recently, however, there has been a growing movement to carefully and systematically distinguish between different kinds of organizations based upon their unique characteristics and the types of environments in which they operate. This "Contingency Theory" of management appears to be a likely vehicle for advancing the search for theatrical excellence. Finally, the most commonly accepted definition of a manager's job is strikingly similar to what we might define as the various functions performed by a successful director. . . planning, staffing, organizing, directing and evaluating.

In our paper we have conducted the first of what we hope are many studies in the search for theatrical excellence. A leadership

theory that has been widely validated in other types of organizations (Fiedler's Contingency Theory of Leadership) was tested in a sample of eight successful and eight unsuccessful directors. Preliminary analysis of our findings revealed that in this particular instance the theory failed to predict consistently successful directors from unsuccessful directors. However, the data produced did suggest a number of interesting relationships. For example, a majority of successful directors were motivated by "getting things done" (the task) while a majority of unsuccessful directors were motivated by their relations with others. Moreover, seven of the eight successful directors scored high on the overall situational control scale. No pattern (high or low) was found for the unsuccessful directors.

Where does this leave us? In theatre, we have only begun to open the door to the systematic search for excellence. Our study represents but a very small step in the quest. Not only must the study reported here be replicated again and again, but we must begin examining all of the complex variables that contribute to excellence in theatre.

We hope this paper has helped you to see the potential benefits that can be derived from looking at theatre from the perspective of management. Clearly, fields outside our own can often provide us with new and different methods of inquiry. However, the primary responsibility for conducting our search must come from within our field. For it is only through our commitment to "seek a better way" by studying our criteria for excellence and the variables of

production and our methods of research that our search for
theatrical excellence will be advanced.

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TABLE 1
FINDINGS REGARDING A CONTINGENCY THEORY OF
DIRECTORSHIP STYLE (n=16)

	Successful Directors			Unsuccessful Directors		
	Respondent	Score	Task/Relat. Motivated	Respondent	Score	Task/Relat. Motivated
LPC	1	44	T	11	33	T
	2	56	T	12	86	R
	3	23	T	13	73	R
	4	92	R	14	76	R
	5	57	T	15	48	T
	6	50	T	16	74	R
	7	72	R	17	73	R
	8	99	R	18	52	T
mn = 61.625				mn = 64.375		
Director-Actor Relations	1	32		11	35	
	2	30		12	28	
	3	34		13	40	
	4	38		14	27	
	5	27		15	37	
	6	40		16	33	
	7	36		17	23	
	8	35		18	38	
mn = 34.000				mn = 32.625		
Task Structure	1	13		11	9	
	2	14		12	10	
	3	9		13	16	
	4	12		14	14	
	5	9		15	19	
	6	18		16	12	
	7	13		17	8	
	8	10		18	7	
mn = 12.250				mn = 11.875		
Position Power	1	9		11	7	
	2	7		12	9	
	3	8		13	6	
	4	6		14	7	
	5	10		15	10	
	6	10		16	9	
	7	10		17	5	
	8	8		18	4	
mn = 8.500				mn = 7.125		
Overall Situational Control (total)	1	54		11	51	
	2	51		12	47	
	3	51		13	62	
	4	56		14	48	
	5	46		15	66	
	6	68		16	54	
	7	59		17	36	
	8	53		18	49	
mn = 59.750				mn = 51.625		

FIGURE 1

Systems Model of Theatre Organization

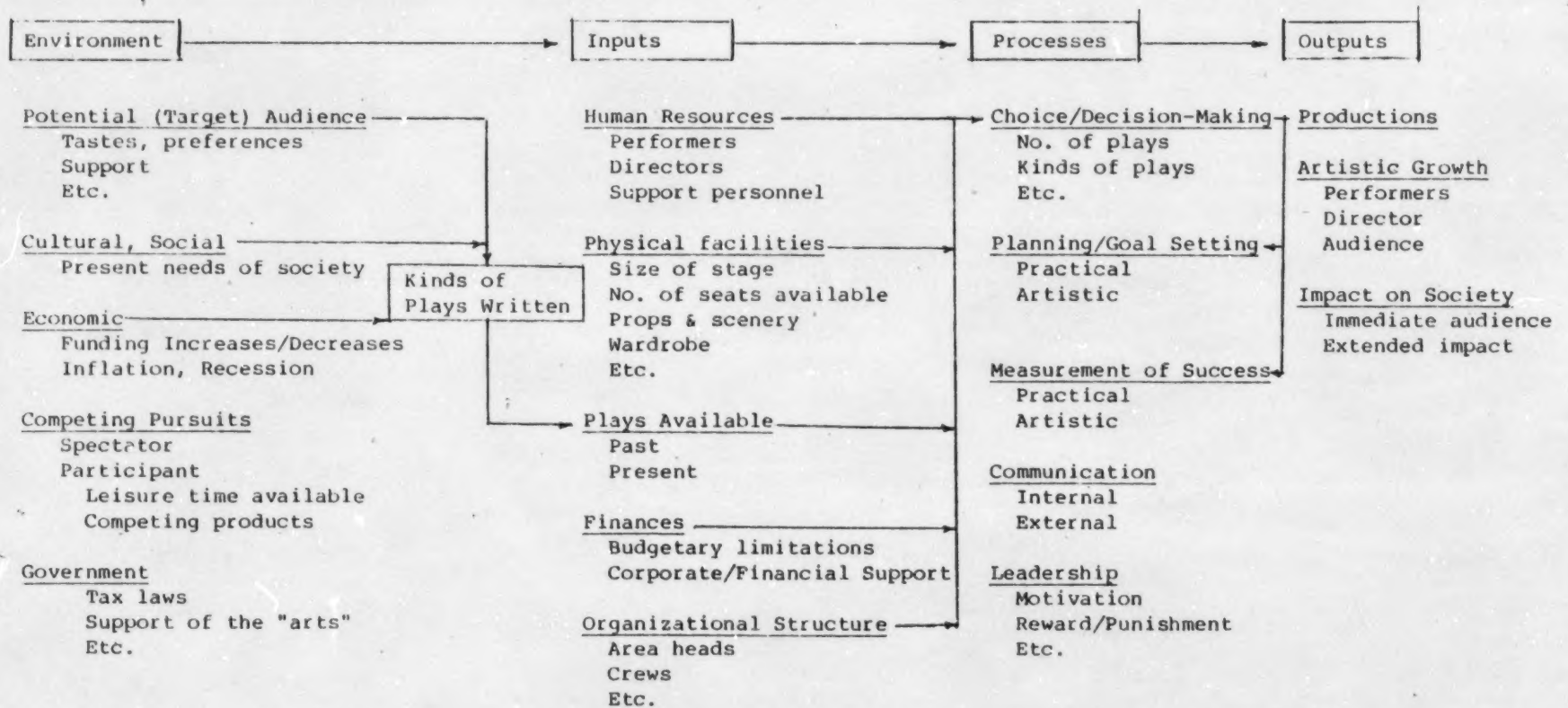


FIGURE 2

Contingency Matrix
Setting Forth System Variables by Theatre Type*

Types of Theatre	<u>Environment</u>	<u>Inputs</u>	<u>Processes</u>	<u>Outputs</u>
	Target Audience Socio-Cultural Economic Competition Government	Human Resources Physical Facilities Plays Available Finances Organizational Structure	Choice/Decision-Making Planning/Goal Setting Measurements of Success Communication Leadership	Productions Artistic Growth Impact on Society
Broadway				
Off-Broadway				
Off-Off Broadway, etc.				
Regional				
University				
Summer				
Community				
Children's				
Army				
Public School				

*Categories may not be inclusive.